1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Kavelt cadom

designs drawn by Mrs. Redbird (*c* was a very common design). Modern pieces bearing designs not wholly divergent from the old are shown in Plate VII, *f–h*, and Figure 7, *d*, *e*. These designs have always been copied from those on red-on-buff ware sherds taken from the ancient ruins in the vicinity. While it seems quite possible that the pottery of the Yumans and their neighbors is derived from this ancient buff ware,[4] the designs on Maricopa could not be cited to prove the case since their designs are deliberate copies, just as modern Hopi pottery is deliberately copied from that of ancient Awatobi. Designs had no names. Nor was there ownership of designs, although women had their favorites, so that who made a vessel could be told by the kind of modeling and the design. This is borne out by several examples secured; among them the pots of one woman and her daughter-in-law, who always work together, commonly have seven units of design distributed over the surface.

WEAVING

The material culture of the Maricopa differed from that of the lower Colorado tribes in the presence of weaving. This is a point they are pridefully fond of stressing. As a matter of fact, the amount of cloth woven was probably not very great, in no degree rivaling the productivity of Pueblo looms. Their fabrics were as simple as their looms were crude.

Not only the Maricopa, but the Kaveltcadom (the advance-guard Halchidhoma of Gila Bend) are credited with weaving. They learned the art from the Maricopa some years before Kutox's birth in 1847, he thought. Kutox was doubtful that the Halchidhoma proper wove cloth while still in their home on the Colorado. If they had, he should have known it, since they left there only twenty years before he was born. This agrees with what we know of other river Yumans, that they did not weave cloth.[5] The presence of the art among the Maricopa accords, on the other hand, with their proximity to the weaving Pima.

[4] Kroeber, *Handbook*, pp. 73, 823.

[5] Except the Yuma, who wove fabrics of willowbark or cotton on looms of Pima type (Forde, *Yuma Ethnography*, p. 126).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Yuma
Halchidhoma

in it. When the loon (xalyâpu'kc), flying high in the air, cried out, this also announced the advent of "a terrible disease." It was heard just before the influenza epidemic of 1918 which carried off many of their number. The appearance of a comet also betokened the death of a prominent person or a general disaster.

A young chicken crowing like a rooster was a portent of death in its owner's family. If one's possessions made an unexpected noise, the owner would die. Similarly, if a snake crawled into the house an inmate would die. "The snake says he has come to the funeral."

Before my interpreter's father died, her mother went out one night. She sat down. Suddenly she felt something very cold. Looking down, she saw a little rattlesnake coiled around her ankle. She was too frightened to scream. It uncoiled, crawled a foot or two, and coiled again. She tried to drive it away, but it was dead. Next day a big rattler came to the door and coiled up. It did not rattle before they killed it. Soon after, the man died.

The tale Dog Champion (p. 396) yields several omens: a skull speaks, a pot cries out, a log groans; all presaging disaster to the Yuma at the hands of the Halchidhoma.

It was believed that certain actions would bring on sickness: handling a chickenhawk, or anything it had killed; or a boy eating the game he killed. Similarly, if a father ate the game he killed, his child would sicken. (Surely this conflicts with practice.) Arrowheads (those that were found ?) were dangerous to have: the thunder would be sure to strike one who carried them about.[38] Lightning-struck trees were avoided for fear of sickness. If a turtle shell was put over a child it would grow no more.

In a myth (p. 374) it is noted that killing various desert birds and insects will cause rain to fall: cactus wren, a bird called vitâpana', and tarantula.

The prehistoric ruins were believed to have been occupied by a people, who like themselves, were created by the culture heroes. They were called pipainˌiko'ʀ, "old people."

In the mountains to the northwest were the footprints of a giant, who figures in a tale (p. 409). There was no belief in dwarfs or water-babies in the mountains.

[38] The Papago also associated them with lightning, believing they are to be found where lightning has struck. They were also used for curing (Lumholtz, *New Trails in Mexico*, pp. 111, 180).